

## THE IMAGE OF FEMALES IN TAYEB SALIH'S SEASON OF MIGRATION TO THE NORTH: A FEMINIST CRITICAL DISCOURSE ANALYSIS

OSMAN HASSAN OSMAN & EZZEDDINE ABDULLAH KHESSIBI

University of Nizwa, Nizwa, Sultanate of Oman

### ABSTRACT

*This paper deals with the concept of patriarchal culture and feminism. Our aim is to investigate how Tayeb Salih portrays females throughout the novel. The paper, moreover, depicts the failure of the colonizers in liberating the females from the male domination. The paper eventually demonstrates the low status of women, who have been marginalized in the patriarchal culture in the Sudan during the colonial era between 1898 and 1956. The researchers attempt to explore, critically investigating, the gender dimension and how Salih illustrates the female in his novel. As a postcolonial writer, Salih illustrates the differences between the western and the eastern cultures. He also illustrates the western women as sexual objects. Salih, as an African writer, may have been accused of having a patriarchal biasness. The authors use a Feminist Discourse Analysis perspective to analyse the novel which attempts to criticize the failure of the colonizer in striking a balance between the materialist and the cultural aspects in Sudan. The main findings of the study were that women have been portrayed passively and negatively throughout the novel either as subordinate powerless characters or as mere sexual objects whose roles and functions have been reduced to a very marginal paradigm of negativity and passiveness. The paper, moreover, depicts the failure of the colonizers to liberate the females from the male domination. The paper eventually demonstrates the low status of women in rural community in the Sudan in the past.*

**KEYWORDS:** Gender, Feminism, Patriarchy, Colonialism & Subordinate

**Received:** Jun 17, 2019; **Accepted:** Jul 07, 2019; **Published:** Oct 04, 2019; **Paper Id.:** IJELOCT20195

### INTRODUCTION

'Season of Migration to the North' is about two postcolonial Sudanese men who spent some time in the West; Mustafa Sa'eed who tried to attack the western culture sexually, and the narrator who did not try to integrate socially, and lived in the West keeping his homeland in his mind. He did not attempt to prevent the patriarchy from depriving women's rights and freedom. Salih presents Sa'eed as a male who, by holding a very peculiar view about females, wants to liberate Africa in general and the Sudan in particular sexually.

'Season of Migration to the North' was first published in Beirut in 1966 and considered as one of the most important novels in the Arab world in the last century. The novel is told by an unnamed narrator who seemingly belongs to a village at the bending of the Nile and he belongs to people who consider themselves as natives and anyone who does not belong to them is considered as a stranger. Moreover, they believe that they are Arabs or descendants of Arabs (Beshir: 1968). This mixture of being Arab and African could be noticed in the novel. Mustafa Sa'eed introduces himself as, a person who is like Othello – Arab-African. She told him that his nose is similar to those of Arabs in pictures, but his hair is not soft and jet black and different from the Arabs' hair (Salih, 1969). The Sudan is a multi-ethnic country. It could be noticed that at the time of the

narrative, Southern Sudan was part of the country. The people of Sudan then were of two origins. Some were of Arab origin, and the other ones were of African origin. According to Beshir, "The Arabs who came to Sudan belong to more recent historical waves in the seventh century AD." On the other hand, the Negroes belong to an ancient race, (1968: p 4). These differences between the races may be observed in the different languages spoken in Sudan and may be in different religious beliefs.

Tayeb Salih is a Sudanese famous writer who was born in 1929 in Northern Sudan. He lived abroad most of his time. He was graduated from the University of Khartoum. He worked at BBC Arabic Service as a Head of Drama. <https://www.britannica.com/biography/al-Tayyib-Salih>.

Salih's novel is written from an African Arab perspective, and as argued by Said (1993) it converses the path of Conrad's *Heart of Darkness*. Conrad's story describes the journey south to Congo, while Salih's novel goes the other way to describe the journey to the north from Sudan. The two novels, as El-Hussari (n.d) argues, describe two round trips to create the pattern and rhythm of each novel.

This article aims to investigate how Tayeb Salih's 'Season of Migration to the North' (hereafter *Season*) portrays females to disclose the link between language and gender. As a matter of fact, many researchers wrote about Salih's 'Season of Migration to the North' from different angles; however, only few did investigate the role of gender in the novel. To the best of my knowledge, no study has investigated the image of Sudanese females in the novel. Therefore, the present work is an attempt to fill this gap.

To disclose the image of females in 'Season', the researchers adopt a Feminist Discourse Analysis perspective through which the authors attempt to analyse the discourse of the female to shed light on the extent to which females are subordinate in the Sudanese society at the time the novel was written. This article aims to answer the following research questions:

### **Research Questions**

- How does the novel portray the female?
- What discursive strategies does Tayeb Salih employ to draw the image of females in his novel?
- What is the link between language, power and gender in the novel?

### **Research Objectives**

The present study aims to address the following research objectives:

- To unveil the image of females in the novel.
- To disclose the discursive strategies Tayeb Salih employs to portray females in his novel.
- To delineate the subtle links between language, power and gender.

## **LANGUAGE, POWER AND GENDER**

According to Foucault (1978, 1980) in Mahmood (2005), power could be comprehended as intentional relation of force that saturates life and it produces new forms of desire, aims, associations and discourses. Foucault (1978, 1980) in Jackson and Mazzei (2012), frames the idea of power as more than being prohibitive or repressive. In his opinion power is not only accepted because it holds good but also because it travels and makes things including happiness, forms information and produces communication.

Lakoff (1972) in Eckert and McConnell-Ginet (2003: 1) claims that females have their own way of speaking and they differ from men. This way of speaking may reflect and produce a dependent position in society. In her opinion, the kind of language women use renders them powerless and trivial as that language distances them from power and authority. Therefore, language as Eckert and McConnell-Ginet (2003:1) is considered as a tool of oppression. In other words women are forced by society to learn to be women. Tayeb Salih's female characters are portrayed with flaws in Sudanese community. To begin with 'Season' is a postcolonial text as claimed by Gunaydin (2015). According to Gunaydin (2015), Salih plays a role contributing to the ideas and purposes of the literature of postcolonial. The novel casts light on migration and intercultural communications between Sudan and Britain. Salih makes this clear by mentioning London and a village by the River Nile in the Northern Sudan through the unnamed narrator. The researchers adopted Feminist Critical Discourse Analysis Perspective in order to explore how gender discrimination is portrayed in language and how power relations are indirectly produced and reproduced in different situations. In discussing female discourse one should not ignore the patriarchal ideologies which objectify women's bodies as Mahmood (2005) claims. Mahmood, (2005, P. 158) mentions that 'al haya' (shyness, diffidence, modesty) as a different example of the weakness of women's bodies comparing to males or patriarchal values, images, and represented logic. Therefore, through Feminist Critical Discourse Analysis, the researchers point out to the social inequality and injustice of women in 'Season'. Salih's novel depicts a good example of patriarchal society in which men are assigned a leading status, while women are completely marginalised and excluded as an equal social group.

Salih's novel, as a postcolonial text, clearly depicts the links between colonialism, racism and patriarchy.

### **MUSTAFA SA'EED: LEGACY OF COLONIALISM**

Mustafa Sa'eed is the central character in Season is a good example of the legacy of colonialism in terms of culture, education and ideology. He was born in Khartoum in 1898, (Salih: 1969). It could be noted that this is the year the Sudan was colonized by Anglo-Egyptian Condominium (Beshir: 1968). The researchers are of the opinion that Salih chooses the year of the central character's birth to be the date of the Anglo-Egyptian Condominium occupation of the Sudan for a purpose. As claimed by Makdisi (1992) in Gunaydin (2015), 1898 witnessed a bloody defeat of the Mehdist state by Kitchener's army in the battle of Omdurman/Sudan, which marked the end of the Mehdist state and the final collapse of the Sudanese army resistance to British forces. Mustafa Sa'eed, who was born in the same year, rather than accepting this defeat passively, went on trying to symbolically revenge. He said, "I, over and above everything else, am a colonizer, I am the intruder whose fate must be decided" (Salih, 1969, P. 94) Mustafa Sa'eed, as presented in the story, is an active person and is able to assimilate into the English society on the contrary to the narrator who refuses the colonial culture looking upon it from an oriental point of view. "The important thing is that I returned with a great yearning for my people in that small village at the bend of the Nile. For seven years I had longed for them, had dreamed of them, and it was an extraordinary moment when at last I found my self standing among them." He added that he lost "that life warmth of the tribe which I had lost for a time in a land -whose fishes die of the cold-" (Salih. 1969, P.1). On the other hand, Mustafa Sa'eed is able to assimilate the Western culture and is able to absorb it, "Mustafa Sa'eed, gentlemen of the jury, is a noble person whose mind was able to absorb Western civilization ...." (Salih: 1969, P. 33). The two characters lived in England for a while as postcolonial subjects, however; they viewed the Western society from different angles.

Mustafa Sa'eed, in spite of his cultural assimilation, probably wants to attack the western society culturally and sexually as if he wants to revenge, he says, "I have come to you as a conqueror" (Salih: 1969, P. 60). He also adds, "I will

liberate Africa with my penis”, Salih: 1969, P 120). Moreover, Sa’eed illuminates in a way his inferior complex. He lies to one of his lovers about his childhood and his house, “Our house is right on the bank of the Nile, so that when I’m lying on my bed at night I put my hand out of the window and idly play with the Nile waters till sleep overtakes me” (Salih: 1969, P. 39). Sa’eed feels that the English woman looks at him as a symbol rather than a reality, “She gazed hard and long at me through seeing me as a symbol rather than reality” (Salih: 1969, P. 43). The female characters in the novel are given low position and low status. They are portrayed either as sexual icons or secondary ones. In what follows, the researchers discuss the female characters as Western and Sudanese.

## THE IMAGE OF WESTERN FEMALES

The first western female character is Mrs. Robinson. It could be noticed that Mustafa Sa’eed met both Mr. and Mrs. Robinson, but he spoke only about Mrs. Robinson. He said, “... all of a sudden I felt the woman’s arms embracing me and her lips on my cheek.” (Salih: 1969, P. 25).

In England, Mustafa Sa’eed has exacted his revenge on the Western culture for colonizing his country by raping girls and women. He says, “I would do everything possible to entice a woman to my bed. Then I would go after some new prey”. He continues, “The women I enticed to my bed included girls from the Salvation Army, Quaker societies and Fabian gatherings.” (Salih, 1969, P. 30). Ann Hammond, a student who was studying Oriental language at Oxford and whose aunt was a Member of Parliament was easily transformed into a prostitute. Mustafa Sa’eed has told the narrator “In my bed I transformed her into a harlot” (Salih 1969, P. 30). This incident clearly shows males’ sexual dominance over females. Later on the girl committed suicide. “One day they found her dead. She had gassed herself.” (Salih, 1969, P. 31). The character of Ann Hammond represents women, our opinions, as weak and unable to resist men’s sexual desire. Moreover, she committed suicide after spending a night with Mustafa Sa’eed, which may indicate women’s powerlessness.

There is another woman also, Jean Morris, seemingly fails to resist Mustafa Sa’eed’s sexual provocation, “I am tired of your pursuing me and of my running before you. Marry me.”, (Salih, 1969, P. 33). However, she was a different woman. Mustafa Sa’eed confesses that he had not approached her for two months, “For two months she wouldn’t let me near her.”, (Salih, 1969, P. 158). He admits the defeat, “having been a hunter, I had become the quarry” (Salih, 1969, P. 159).

Isabella Seymour not only failed to resist Mustafa Sa’eed’s sexual provocation, but also worshipped him. “You are my god and there is no god but you” (Salih, 1969, P. 108). This statement may disclose the male dominance and subordination of females to males. It discloses how “gender ideology and gendered relations of power are (re) produced, negotiated and contested in representations of social and practices ....” (Lazar 2005, P. 11). In spite of this admiration of Isabella Seymour to Mustafa Sa’eed, he finally murdered her at the time of intercourse. He said, “I pressed down the dagger with my chest until it had all disappeared between her breasts” (Salih, 1969, P. 164). Salih tries to say that Mustafa Sa’eed killed her on her request not because he wants to kill. She asked him to kill her, “Please, my sweet,” ..... “Come-I’m ready now” (Salih, 1969, P. 164). Then, on her request he killed her the way it was explained earlier.

Mustafa Sa’eed, it seems, took revenge, as a colonial subject, on the colonizer by raping and killing those English women and girls. Sa’eed, while spending his time with those girls, used to think in retrospect, for example, “Doubtless one of my forefathers was a soldier in Tarikibn Ziyad.” (Salih 1969, P. 43), “For a moment I imagined myself the Arab soldiers’ first meeting with Spain: like me at this instant sitting opposite Isabella Seymour ...” (Salih 1969, P. 42), “I slept with a woman it was as if I slept with a whole harem simultaneously”, (Salih 1969, P. 31). He reiterated the use of the

word 'power', for example, "The critical moment when it was in your power to refrain from taking the first step has been lost", "... at that time it was your power to say NO". This may explain his psychological intention to be in control rather than to be a victim of colonialism. This could be noticed when he referred to Ann Hammond as an easy prey, (Salih 1969, P. 30). Therefore, it is safe to say that Mustafa Sa'eed wants to appear as dominant as a male, and not to be seen as a victim to the colonizer. Moreover, Salih as postcolonial writer probably wants to criticize the colonialism. "These girls were not killed by Mustafa Sa'eed but by the germ of a deadly disease that assailed them thousand years ago." (Salih, 1969, P. 33). Therefore, what Mustafa Sa'eed is doing is taking revenge and fighting back against colonialism in his own way. The novel portrayed those females as powerless and as subordinate. In other words, Salih tries to illustrate the male power Mustafa Sa'eed has over the females and may be over the colonizer. It is justifiable to raise a question in order to sum up this section. Does Mustafa Sa'eed really want to revenge on the colonizer by sexually oppressing those girls, and is that his only way to set Africa free with his male organ as he claimed?

## **THE IMAGE OF SUDANESE FEMALES**

The females in this section are Sudanese and Sudan is an Arab/African conservative country. Males and females play different roles, socially and domestically, and this could be observed clearly. Season, as will be discussed later, illustrates Sudanese women as mere sex objects and subordinate to men. As pointed out by Lazar (2007, P. 146), "From a feminist perspective, the prevailing conception of gender is understood as an ideological structure that divides people into two classes, men and women, based on a hierarchical relation of domination and subordination, respectively." The quotation below from season depicts the stereotypical division of labour between males and females in Sudan.

My mother brought tea. My father, having finished his prayers and recitations from the Koran, came along. Then my sister and brothers came and we all sat down and drank tea and talked, as we have done ever since my eyes opened on life. Yes, life is good and the world as unchanged as ever ((Salih 1969, P. 2).

African writers are accused of marginalizing women's role in child bearing, preparing food, and only participating in household management as pointed out by Fonchingong (2006), Salih is not an exception.

This section starts with the study of the female characters with Mustafa Sa'eed's mother. His mother's name is Fatima Abdussadek (Salih: 1969, P. 18). She played no role in his life. Mustafa Sa'eed went to school for the first time without even telling her. Mustafa Sa'eed told the narrator how he registered in the school. According to what he had told the narrator, he was with some boys playing outside their houses as usual, when a man came along them. The other boys ran away and he did not. The man was interested to know if he wanted to go to school and he responded positively. He went to school with the man and at school they asked him about his father, and when he told them he was dead, they entered his name in a register. They did not ask him about his mother. This may explain women's subordination in society. Ideologically speaking, the ignorance of Mustafa Sa'eed's mother of her son's date of registration at school for the first time could be "understood as an ideological structure that divides people into two classes, men and women, based on a hierarchical relation of domination and subordination, respectively" as claimed by Lazar (2007, P. 145). When Mustafa Sa'eed was told to travel to Cairo to pursue his studies, he told his mother after his travel to Cairo was arranged. He did not ask her for permission or consultation. "When the headmaster informed me that everything had been arranged for my departure to Cairo, I went to talk to my mother." (Salih: 1969, P. 23). The communication between him and his mother confirms the domination of males over females. His mother told him, "Had your father lived .... he would not have chosen for you differently from what you have chosen for yourself." (Salih: 1969, P. 23).

The second character is Hosna Bint Mahmood, Mustafa Sa'eed's widow. This woman played a very important role because she was influenced by Mustafa Sa'eed and she was brave enough to say no to the patriarchy in her community. It could be noticed how the narrator's grandfather made his remarks about her tribe, "That tribe doesn't mind to who they marry their daughters", (Salih 1969, P. 6). Although this is beyond the scope of this study, it indicates a racial discrimination tone. Hosna, is a good example of oppressed women. First, she got married to Mustafa Sa'eed, a stranger, who was not from the region. "My father said that Mustafa was not a local man but a stranger who had come here five years ago ..." (Salih 1969, P. 2). Then the same Hosna was forced to marry an old man, Wad Rayyes. For Wad Rayyes a woman is nothing but is a belonging to man. He told the narrator, "Women belong to men, and a man's a man even if he's decrepit" (Salih 1969, P. 99). It seems Salih wants to point out that the colonizers changed the Sudan superficially and materialistically. However, they did not change it culturally and socially

'The world hasn't changed as much as you think,' said Mahjoub. 'Some things have changed – iron ploughs instead of wooden ones, sending our daughters to school, radios, cars, learning to drink whisky and beer instead of arak and millet wine – yet even so everything's as it was.' Mahjoub laughed as he said, 'The world will really have changed when the likes of me become ministers in the government. And naturally that,' he added still laughing, 'is out-and-out impossibility.'

Salih probably wants to say that in spite of all the changes that happened in the Sudanese people's way of making their living, still women are controlled by patriarchy and they still remain dominated by men. Hosna was not only obliged to get married to the old man by her parents and by the village men, but even by the village women such as Bint Majzoub. Hosna told the narrator, "If they force me to marry, I'll kill him and kill myself" (Salih 1969, P. 96). They forced her and she killed him and killed herself. What Hosna did considered as unbecoming by the villagers. What Hosna did could be understood as Foucault (1987, 1980) in Jackson and Mazzei (2012), states, power "traverses and produces things". As pointed out by Bint Majzoub, "The thing done by Bint Mahmood is not easily spoken of. It is something we have never seen or heard of in times past or present" (Salih 1969, P. 124). Mahjoub also is on the opinion that such thing should not be spoken about, "These are things that shouldn't be spoken about" (Salih 1969, P. 130). In Mahjoub view, the friend of the narrator's, Bint Mahmood wanted to marry the narrator. He told him, "All she wanted was to become formally married to you" (Salih 1969, P. 132). For reasons which were not disclosed by Salih, the narrator chose to be passive and did not try to stop her marriage from the old man. Wad Rayyes represents the old tradition of remote villages in Sudan and the type of men who change their wives as they change their donkeys, echoing the narrator, "Wad Rayyes, who changed women as he changed donkey," (Salih 1969, P. 96). Hosna Bint Mahmood clearly represents village women who are considered to be mere belongings to men. What happened to Hosna describes, as pointed out by Lazar (2005) the gendered nature of social practices. It clearly shows gender functions as a group that enables the participants of a group in the society to justify their social practices. It also depicts gender as a social relation that determines all other social dealings and behaviours. Wad Rayyes clearly describes the low status of women in the village when he says, "she'll marry me whatever you or she says or does" (Salih 1969, P. 97). Wad Rayyes thinks a woman has no determination. He thinks the final say is his, "I shall marry no one but her". He adds, "She'll accept me whether she likes or not." (Salih 1969, P. 97). This inferior status of women in the village could be observed clearly in the decision of her father. "Her father swore at her and beat her; he told her she'd marry him whether she liked it or not" (Salih 1969, P. 122). There is another view of the inferior status of women. This time comes from Mahjoub, who supposedly belong to a younger generation. He said, "Women belong to men, and a man's a man even if he's decrepit"

(Salih 1969, P. 122). As pointed out by Fonchingong, (2006) the worst part of tradition in Africa is visible marital institution. He thinks marriage is a route for violence, and a great deal of injustice against women is practiced.

Hosna's attitude towards her marriage was not condemned by men only, but also by women, which confirms that it is the attitude of the whole community. For example, the narrator's mother says, "That was bad enough, but the terrible thing she did later was even worse" (Salih 1969, P. 123).

In the researchers' point of view, Salih is probably revolutionizing the old tradition in the villages of the Sudan in particular and in the Arab world in general through Hosna. Hosna has done what the colonizer has failed to do. Hosna has been probably modernized by marrying a Sudanese man of a western culture. Mustafa Sa'eed was able to transform Hosna into an independent woman who is able to stand bravely against the traditional patriarchy as pointed out by Hassan (2003).

Another female character is Bint Majzoub. Bint Majzoub is a controversial character. She usually mixes with men and smokes and uses taboo words among men. Not only does she do that, but also she drinks wine. "She drew on the cigarette I gave her" (Salih 1969:125), "Bint Majzoub, pouring some whisky into a large aluminum cup, said ..." (Salih 1969, P. 124). Probably her old age liberated her to some extent. She bravely describes her sexual intercourse with her late husband, "if his thing wasn't like a wedge he'd drive right into me so I could hardly contain myself. He'd lift up my legs after the evening prayer and I'd remain splayed open till the call to prayers at dawn" (Salih 1969, P. 76). It is advisable to give a description of Bint Majzoub because this may make it easy to understand her contradictory character.

Bint Majzoub was a tall woman of a charcoal complexion like black velvet who, despite the fact she was approaching seventy, still retained vestiges of beauty. She was famous in the village, and men and women alike were eager to listen to her conversation which was daring and uninhibited. She used to smoke, drink and swear an oath of divorce like a man. It was said that her mother was the daughter of one of the Fur sultans of Darfur. (Salih 1969, PP. 75-76).

The above excerpt may confirm what Butler (2010) claims that gender is culturally constructed. Bint Majzoub, although she is a female, culturally she behaves like men. Butler (2010, P. 13) adds, "...women are the sex which is not 'one' but multiple". Therefore, it is obvious that Bint Majzoub is different in her behaviour and discourse from other women in the village.

There is another female character. Although she does not play any important role in the story, she illustrates the low status of female, especially the so-called slave girls. Wad Rayyes's story, he told retrospectively, about one of his adventures when he was young clearly illustrates this fact.

... I put the girl in front of me on the donkey, squirming and twisting, then I forcibly stripped her of all her clothes till she was as naked as the day her mother bore her. She was a young slave girl from down river who'd just reached puberty – her breasts ... stuck out like pistols and your arms wouldn't meet round her buttocks. She had been rubbed all over with oil so that her skin glistened in the moonlight and her perfume turned one giddy. I took her down to a sandy patch in the middle of the maize,...

The above excerpt illustrates the brutal relationship based on male domination over female and the social injustice among people of different social groups. It seems that the so called slave girl suffered of being a girl and of belonging to an inferior class.

## CONCLUSIONS

'Season of Migration to the North' is a postcolonial novel. The main character, Musafa Sa'eed, spent a considerable time in the West and went back to his homeland. Instead of helping his country utilizing what he has gained from the West, he became a peasant, and led a calm life in a remote village at the bending of the Nile. The other character is the narrator who himself spent some time in the West to follow his further studies. On the contrary to Mustafa Sa'eed, he lived in the West but his homeland lives in him so he was not assimilated with their culture. He also went back to his homeland but was not able to change the traditional way of life. The narrator played a passive role in the life of the village. The novel tries to criticize colonialism and blame it for the crimes Mustafa Sa'eed made in the West. "These girls were not killed by Mustafa Sa'eed but by the germ of a deadly disease that assailed them thousand years ago." (Salih, 1969, P. 33). Salih probably attempts to strike a balance between traditional life and the modern life and calls for each one to tolerate the other. He criticizes seeing things with one eye. Probably this is way he chooses this as a dedication of Mustafa Sa'eed's life story, "to those who see with one eye, speak with one tongue and see things as either black or white, either Eastern or Western" (Salih 1969, P. 151).

The novel also clearly unveils and condemns the patriarchal culture and practices in the Sudanese society and the way some men view women as their mere properties. In general, Salih's novel portrays females as inferior to males and as powerless and voiceless. Salih successfully provides live witnesses that illustrate females' subordination and subjugation as victims of the reigning patriarchal social structures and traditions.

## ACKNOWLEDGMENTS

I would like to thank the Sudanese Forces for Freedom and Change (FFC) for inspiring me to write about the image of female in 'Season of Migration to the North'. These days Sudan has witnessed a popular revaluation to change the old tradition and values and above all to change the conservative regime ruling the Sudan for three decades. Sudanese women have played a great role in the uprising and they have been in the front line of the revolution defying the brutal attack of the armed forces. The present Sudanese women are totally different from those who appeared in the novel. There is no longer Hosna Bint Mahmood and there is no longer the so-called slave girl in the present Sudan. Thank you FFC for leading the revolution and for actualizing the real role of Sudanese women.

## REFERENCES

1. (Anon) <https://www.britannica.com/biography/al-Tayyib-Salih>
2. El-Hussari (n.d.). 'Season of Migration to the North and Heart of Darkness: African Mimicry of European Stereotypes'. *International Research Journal of Arts & Humanities (IRJAH)*, Vol:38
3. Bashir, Mohammed Omer (1968). *The Sothern Sudan: Background to Conflict*. Guildford and London: Billing & Sons Limited
4. Butler, Judith (2010). *Gender Trouble: Feminism and the Subversion of Identity*. New York and London: Routledge
5. Eckert, Penelope and McConnell-Ginet, Sally (2003). *Language and Gender*. Cambridge: Cambridge University Press
6. Foucault, Michel (1978). *The History of Sexuality: An Introduction*. Trans. R. Hurley. New York: Pantheon Books
7. Foucault, Michel (1980). *Truth and Power*. In *Power/knowledge: Selected interviews and other writings 1972–1977*, ed. and trans. C. Gordon, 109–33. New York: Pantheon Books
8. Gunaydin, Neslihan (2015). 'Tayeb Salih's Season of Migration to the North as a Postcolonial Text'. *International Journal of*



*Social Science, Number:35, PP 471–477*

9. Hassan, Wail S. (2003). 'Gender (and) Imperialism: Structure of Masculinity in Tayeb Salih's Season of Migration to the North'. *Men and Masculinity*. Vol. 5 No. PP 309–324
10. Jackson, Alecia Y & Mazzei, Lisa A. (2012). *Thinking with Theory in Qualitative Research: Viewing Data across Multiple Perspectives*. London & New York: Routledge
11. Lakoff, Robin. (1972). 'Language in Context'. *Language* 48: 907–924
12. Lazar, Michelle M. (2005). *Politicizing Gender in Discourse: Feminist Critical Discourse Analysis as Political Perspective and Praxis in Michelle M Lazar*
13. Lazar, Michelle M. (2005). *Feminist Critical Discourse Analysis: Gender, Power and Ideology in Discourse*
14. Mahmood, Saba. (2005). *Politics of Piety: The Islamic Revival and the Feminist Subject*. Princeton and Oxford: Princeton University Press
15. Makdisi, Saree (1992). 'The Empire Renarrated: "Season of Migration to the North" and the Reinvention of the Present'. *Critical Inquiry*, Vol. 18, No. 4, *Identities*, PP 804–820
16. Said, Edward (1993). *Culture and Imperialism*. New York: Vintage Books A Division of Random House, Inc
17. Salih, Tayeb. (1969) *Season of Migration to the North*. Tran. Denys Johnson-Davis. London: Cox & Wymen Ltd

